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ABSTRACT

In 1914 (22 years before the inception of "Life" magazine), the "New York Times" began publishing "Mid-Week Pictorial" to absorb a flood of war pictures pouring in from Europe. Several sociological and technological forces shaped "Mid-Week Pictorial" as a pioneer of American photojournalism magazines, including the development of the halftone process, and later the rotogravure process. The strength of "Mid-Week Pictorial" was its use of several large, well-reproduced photographs to illustrate important world news events. With the coming of peace, editors of "Mid-Week" realized that changes in the magazine would be necessary, and the magazine was slowly transformed from one of "news" photographs to a feature magazine. After a period of declining circulation, the magazine was sold in 1936 to Monte Bourjaily, who transformed the weekly by adding staff photographers and photo essays, expanding the magazine, and improving the layout to present the news in pictures as well as in text. The new format included serial novels, book excerpts, and cartoons, as well as wire photographs, and movie, theatre, fashion, and sports news. Largely ignored by historians, the four month period between its sale to Bourjaily and its demise in 1937 brought innovations significant to American magazine photojournalism. Despite those innovations, "Mid-Week" failed just as the heavily promoted "Life" magazine was selling one million copies. But it had adopted a photojournalistic format before "Life," and so deserves recognition for its contributions to pictorial journalism. (HTH)

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Mid-Week Pictorial: Pioneer American Photojournalism Magazine

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MID-WEEK PICTORIAL: PIONEER AMERICAN PHOTOJOURNALISM MAGAZINE

Historians equate the inception of magazine photojournalism in America with Life's foundation in November 1936. A key element to Life's instant success was the photo essay, in which several pictures are grouped together with an overall theme and design so that they form a cohesive whole. An intelligent layout emphasized the pathos, humor and dramatic coloring of the news event. With a strong editorial hand and superb staff photographers, Life covered the news pictorially, and gained recognition as the "first" photojournalism magazine.

Mid-Week Pictorial, however, had been publishing news pictures for 22 years. The New York Times publication started in 1914 to absorb a flood of war pictures pouring in from Europe. For much of its existence, the rotogravure magazine simply published a hodgepodge collection of the week's pictures selected from various picture services. After a period of declining circulation, it was sold to Monte Bourjaily, who transformed the weekly by adding staff photographers and photo essays. He expanded the magazine, improving the layout to present the news in pictures as well as text. Bourjaily used an approach similar to that which Life would later adopt.[1] The history of Mid-Week Pictorial is important because it reflects development of pictorial journalism in the United States.

The magazine probably has been ignored by historians[2] because its circulation was small and generally limited to the New York area. Dismissed as "largely a collection of miscellaneous, unrelated photographs,"[3] discussion of Mid-Week Pictorial often

ends after its sale by the Times in October 1936 and proceeds quickly to describing the more successful Life magazine.[4] This abrupt dismissal is unfortunate because the four month period between its sale to Bourjaily and its demise in February 1937 brought innovations significant to American magazine photojournalism. The research question for this study is: What sociological and technological forces shaped Mid-Week Pictorial as a pioneer of American photojournalism magazines?

1914-1919: Pictorial War Extra

Illustrated weeklies such as Frank Leslie's Illustrated Newspaper (1855) and Harper's Weekly (1857), and picture magazines from abroad such as the Illustrated London News (1842) preceded Mid-Week Pictorial. As forerunners of photojournalism, they published news photographs, but due to mechanical problems of reproduction, the photographs first had to be redrawn and made into woodcuts.

With development of the halftone process one could reproduce, direct from a printing press, a photograph with its full range of intermediate grey tones, or "half-tones." The New York Daily Graphic was the first American newspaper to exploit the possibilities of photography; it published the first halftone on March 4, 1880.[5] On September 6, 1896, three weeks after Adolph S. Ochs took over New York Times, an illustrated Sunday supplement in halftone was produced.[6] Another pioneer was the National Geographic magazine, which ran its first halftone in 1903.[7] Photography was gaining acceptance as a mode of communication for the visual reporting of news.

The next major advance came with development of rotogravure presses in Germany. This reproduction process yielded excellent results, with a full range of tones. Most rotogravure presses used a brown sepia toned ink that looks rich and brings out the quality of gravure better than other color inks.[8] After Carr Van Anda investigated the presses' potential on a trip to Europe in 1913, Adolf Ochs bought presses and equipment for making plates from a company that had secured American rights to the invention.[9] The first rotogravure supplement to appear in a newspaper in this country was published by the Times on April 5, 1914;[10] it increased the Sunday paper's circulation by 100,000.[11] The roto supplement capitalized on its fidelity to present fine reproductions of the world's greatest art pieces. Camera journalism in roto came later.

The New York Times soon produced a weekly rotogravure magazine, the Mid-Week Pictorial, to present photographs related to World War I. The Times had no direct representation in Europe, but its London bureau channeled photos and textual material to New York for use in Mid-Week Pictorial and another Times' publication, Current History.[12] The following advertisement appeared in the Times announcing publication of Mid-Week Pictorial:

> So many interesting photos of the great conflict in Europe are coming in that in order to meet the demands of its readers The Times publishes today an extra mid-week pictorial magazine made up entirely of war pictures, which is on sale at all newsdealers' or mailed to any address for 10 cents. It contains fifty-four pictures reproduced by The Times' new process of printing, rotogravure.[13]

Mid-Week Pictorial was not the only weekly news picture magazine. In 1903 Joseph Palmer had started a magazine supplement for Sunday newspapers. With increasing competition from other

supplements, he converted it into a three-cent weekly magazine, Every Week, in 1914. The magazine soon died, however, due to acute paper shortage during World War I.[14]

The cover of Mid-Week Pictorial's first issue, September 9, 1914, featured a photograph of a painting with the caption: "Picture of William II of Germany Never Before Published." Inside was a collection of photographs from commercial producers such as Underwood and Underwood and from Hearst's International News Photos, the first large photo syndicate.[15] These pictures showed marching troops, fleeing refugees, war demonstrations, important people, and war damaged areas. The magazine was large, 11 inches wide by 16.5 inches deep, similar in size to Life magazine today. With such a large format, pictures could be displayed well; their standard sizes were full, half or quarter pages. No effort was made on layout other than to achieve a compact, orderly arrangement. The magazine lacked stories, headlines, and advertisements. Due to technical constraints of film and camera, most of the pictures appear posed.

Mid-Week Pictorial soon became more than an assortment of unorganized war photographs. Its May 13, 1915 issue organized pictures topically; for example, eight pictures appeared in two pages under the headline, "With the British Forces in the East." There were, in addition, separate pages of pictures with stories on the war in Austria, Italy, France, India, Greece, Spain, and Germany. A page about fires started by mortar shelling contained two photographs, one a "spot news" picture, with a related story. Editors took pride in their exclusive photographs, touting "the first photograph" whenever possible. Advertising remained meager;

in the 24-page issue, only one-third of a page was devoted to advertising, and it contained ads for Mid-Week Pictorial and Current History.

On July 1, 1915, Adolf S. Ochs put his brother, George W. Ochs, in charge of Mid-Week Pictorial and Current History.[16] George Ochs had 36 years experience in daily journalism, and he had most recently been publisher of the Public Ledger in Philadelphia. He had retired in 1914 because of disagreements with Cyrus H. K. Curtis concerning conduct of the paper. When Adolf Ochs offered his brother management of the two auxiliary publications of the Times, George began his career in magazine publishing. He worked diligently at the task, and within two years, "both publications were making places for themselves."[17] Mid-Week Pictorial had an estimated circulation of between 45,000 and 70,000 during his tenure.[18] George Ochs transferred Mid-Week Pictorial to the Wide World Photograph Department of the New York Times Company in 1923, and from then on devoted himself exclusively to Current History.[19]

The strength of Mid-Week Pictorial was its use of several large, well reproduced photographs to illustrate important world news events which its editors thought of permanent value. The July 10, 1919 issue, for example, contained a two-page spread on the British dirigible R-34, "World's Greatest Airship." The spread contained drawings of the crew, two views of the dirigible, two detail photographs, two pictures of the anchoring system, a diagram comparing the airship to multistoried buildings, a map of its projected course from Scotland to Long Island, and an article with its vital statistics. This type of in-depth coverage of the

war and important world events must have been welcomed by people who lacked television and timely newspaper photographs. During the early twentieth century, halftone reproduction was slow, costly, and technically inadequate to be attractive on ordinary newsprint. Wirephoto had not appeared, and photographic news coverage was limited. Pictures connected with a major event occurring at a great distance were perhaps not received until weeks afterward. Pictures could, however, be gathered for a weekly rotogravure magazine, where, on better paper stock and with better reproduction, they made a valuable contribution to understanding the news.

With the coming of peace, editors of Mid-Week Pictorial realized that changes in the magazine would be necessary. No longer could it be simply a "war extra." The following announcement appeared at the end of December 1918:

> The Mid-Week Pictorial will continue to present the official, authentic, documented photographs of all phases of the great war on land, on sea, and in the air, and the world rebuilding to follow, and will present those pictures in the matchless tones of the rotogravure with the sole purpose of portraying the Picture History of the War and its momentous results without alteration, bias, or comment. In its pages each week will be found the Picture Facts of History. No other publication of the same kind is issued.[20]

1920-1936: Steady Decline

The tabloids helped make photography a staple of journalism. They ran more photographs than newspapers ever had before, often using photography in their contest for sensationalism. New York's Daily News, the United States' first picture newspaper, had become the newspaper of largest circulation by 1924.[21] Other newspapers ascribed the success of the Daily News largely to its use of

photographs, and they began to use more pictures. Soon news picture syndicates, which supplemented the work of newspaper staff photographers, were increasing in number. Wide World Photos, organized by the New York Times in 1919, began to supply the majority of photographs to Mid-Week Pictorial. Acme Newspictures was set up in 1924, and Associated Press Picture Service was established in 1928.[22] A United News Pictures syndicate, directed by Monte Bourjaily, was established in 1928.[23]

Improved photographic equipment was another important influence upon picture magazines. In the mid-1920s, German manufacturers introduced miniature cameras with wide aperture lenses that made candid photography possible, including photography indoors using existing light. With the Leica, one could take 36 single pictures on a roll of 35mm motion picture film. Bulky cameras such as the Graflex, which could only take a single picture before the fragile glass plates were changed, would soon be replaced by new 35mm cameras. Another important invention was the flashbulb. Invented in 1925, it had replaced the inconvenient and dangerous flash powder by 1930.[24]

For Mid-Week Pictorial, the 1920s began a period of slow decline as circulation fell every year from a high of 77,653 in 1925 to a low of 29,870 in 1936.[25] With faster picture transmission and higher quality newspaper reproduction, the best photographs now appeared in daily newspapers; rotogravure sections of newspapers and rotogravure magazines became the "dumping ground for newsphoto leftovers."[26]

Mid-Week Pictorial was slowly transformed from a magazine of "news" photographs to a feature magazine. Movie and theatre

stars, fashion, sports, and high school beauty queens all became regular features. Unrelated pictures began to appear together without headlines, stories, or design. One had to look below or alongside the oval, circular and rectangular photographs for minimum cutline information. Even contests and prizes could not help circulation. Beginning May 1920, the magazine paid $10 for the best amateur photograph submitted each week. In 1927 a "garden contest" began, and in 1928 a "mother and child portrait" contest was initiated. Cash prizes ($25) were also given for constructing crossword puzzles or brain teasers.

Several important stories in subsequent years were not covered by Mid-Week Pictorial. Neglected were the coal mine strike at Herrin, Illinois in 1922, launching of Goddard's rocket in 1926, Albert Snyder's death in 1927, the "St. Valentine's Day massacre" in Chicago in 1929, and the stock market crash in 1929. Perhaps these events were covered so well in the New York Times that editors of Mid-Week Pictorial felt further coverage would be redundant. Another possibility is that in the "jazz age," pictures of movie and sports stars were judged to hold more appeal to New York magazine readers than these news events.

A highlight for the magazine during this period was the March 27, 1924 issue with reproduction of autochrome photographs of Tut-ankh-amen's treasures. Autochromes, put on the market in 1907, were photographic plates covered with minute grains of starch that had been dyed orange, green and violet. Full color reproduction, however, must have been rare at this early date. Color roto had begun as "tintogravure" in the New York Sunday World in 1923.[27] Editors touted the three color process, and the

following notice appeared with each autochrome on the four inside pages and cover: "Sole Color Rights for the United States and Canada Reserved by The New York Times Co., ©, 1924."

Charles M. Graves became editor of Mid-Week Pictorial in 1926, or sometime shortly thereafter.[28] He already was the Time's expert in photography. Graves was general manager of Wide World Photos from when he organized it in 1919 until 1941, and he was editor of the Sunday Rotogravure Pictures Section from 1914 until 1938.[29] In 1923 he established The New York Times Studio, where advertising and fashion photographs were made. One can assume that Graves edited Mid-Week Pictorial while at the same time juggling his other photography duties. An overburdened editor could help explain the magazine's helter skelter appearance and its reliance solely upon picture syndicate photographs.

Graves and the New York Times played an important role in assuring nationwide exchange of news photographs. With the introduction of the Associated Press Wirephoto service on January 1, 1935[30] news picture links were established among 25 cities and picture services in Europe, South America, and Australia.[31] Yet there were problems. Despite a $3 million investment, the A.P. wirephoto service required bulky transmitters and was restricted to A.T.& T.'s own specially built wirephoto lines which carried a high rental fee. The New York Times was not included as a client, and publisher Adolf Ochs feared the A.P. wirephoto service would end the Times' Wide World service.[32] Arthur Hays Sulzberger and Charles Graves, therefore, teamed to beat the A.P. system by developing a portable machine for transmitting pictures over any telephone line. The innovation was successful; now newspapers

would only have to pay the ordinary telephone charge for transmitting pictures anywhere in the world.

Other important events were developing in the 1930s which would influence the rise of picture magazines. An extraordinary increase in amateur photography was spurring the growth of published pictures.[33] The rise of movies undoubtedly made Americans more picture conscious, and the March of Time newsreel was important because it used film as a form of journalism.[34] In addition, Gardner Cowles, publisher of the Des Moines Register & Tribune, began experimenting with his Sunday rotogravure section, a precusor of Look. He had proof of pictures' popularity from George Gallup's 1925 poll, which found that newspaper readers preferred to look at pictures, especially related pictures, rather than read type.[35] In 1933 Gardner Cowles and his sons established a roto-picture service which provided narratives-in-pictures to 26 large newspapers.[36]

The pioneer picture-magazine editors and photographers of Germany certainly had the greatest impact on photojournalism. In the late 1920s, editors such as Stefan Lorant of the Munich Illustrirte used related photographs integrated with text in a layout that coordinated captions, cropping and picture size to tell a story. The Berlin Illustrirte Zeitung was another pioneer in using strong editorial control to produce cohesive photo essays. Erich Salomon, "the father of candid photograhy," was able to penetrate diplomatic meetings to capture world leaders in unguarded moments, and he proved that current events could be captured pictorially.

When Hitler came to power, many editors and photographers

fled Germany for England or the United States. In late 1935 Kurt Korff, formerly of the Berliner Illustrierte Zeitung joined Time Inc.[37] He worked for an experimental department on a forthcoming picture magazine, Pictures, Inc., which would later become Life. Another German editor, Dr. Franz Hoellering, formerly of the Berliner Zeitung am Mittag, would later become managing editor of Mid-Week Pictorial under Monte Bourjaily.

In the early 1930s, Mid-Week Pictorial was struggling. Various features were added; for example, "Smiling Through," which contained funny stories to offer relief during the Depression years. Staff photographers, however, were not hired and "picture stories" were simply symmetrical arrangements of photographs gathered from picture services. Experimentation with uses of white space began in 1935, but the space was often "trapped" and not used to best advantage. Beginning in 1934, readers could often find series of "continuous action photos." The September 14, 1935 issue, for example, contained an eight-photograph series of a double play by the St. Louis Cardinals.

In 1936 Sulzberger decided that Mid-Week Pictorial and Current History had "served their purpose."[38] Ochs had clung to the publications out of sentiment, but when Sulzberger took control, he saw a need for the Times to consolidate its operations.[39] Mid-Week Pictorial was sold to Monte Bourjaily.

1936-1937: Pioneer Magazine Photojournalism

This statement was printed in the first issue of Mid-Week Pictorial (10 October 1936) under new owner Monte Bourjaily:

> We are dramatists of the news, and present a show a

week.

We are interpreters, delving behind the scenes.

We seek to enlighten, entertain.

We regard life as truly a stage, to present the players with understanding, with sympathy.

We want to present the news in all its drama, color, meaning.[40]

The statement sounds similar to Life's original prospectus. Indeed, Bourjaily and Hoellering were to transform Mid-Week Pictorial into a magazine that readers of Life would recognize.

Bourjaily had been editor and general manager of United Feature syndicate from 1929 until 1936. He had also directed United News Pictures syndicate, giving him experience with photography. His aim was to interpret news via photographs, sketches, and cartoons. Rather than read long-winded text articles, he wanted to give readers highlights of human interest news in pictures. The new format must have pleased readers since the second issue quadrupled circulation; 104,000 copies were sold, 85,000 from the newsstands.[41]

The first cover was a color photograph of a smiling woman to illustrate "Indian Summer." In an expanded format of 64 pages, the magazine contained a serial novel by Richard Sale, extracts from Stuart Chases's book, "Rich Land, Poor Land," and a sexually oriented "Esquire-type" cartoon by Berry in addition to the standard fare of wire photographs plus movie, theatre, fashion and sports news. The major change in this first issue was the addition of three picture essays.

The magazine hired Maxwell F. Coplan and William Nelson as staff photographers. Together with freelance photographers and a regular contributor, Eric Godal, they began to shoot picture stories and other photographic assignments for the magazine. It

had been easy to get photographs of most news events from picture services, but it was hard to get sequences which told a complete story. By hiring staff photographers, Mid-Week Pictorial could get background photographs not available to newspapers.

Life and Look magazines are acclaimed not for the number of pictures they published, but because their editors replaced the haphazard taking and publishing of pictures with the "mind-guided camera."[42] Mid-Week Pictorial's staff photographers produced picture essays that showed the planning and multiplicity of skills of collaborative effort. "Rover Girls of the Air" by Eric Godal, for example, uses 12 photographs in a grid format, with text, to tell the story of airline stewardesses.[43] A photo essay by Nelson, "In the Flesh," opened with a portrait of the "world's only woman tattooist," and it included photographs of tattoos, the sign outside her business, the step-by-step procedure, and a picture of a man covered with tattoos.[44] "Broadway Wakes Up" follows a standard picture story format.[45] It opens with a portrait and then uses pictures from a variety of angles to show various theatre people as they wait to begin work, then move the set, rehearse, and finally end their day, exhausted.

An improvement in the magazine which may be traced to Hoellering's German influence was the layout. Editors began to design unobstrusive layouts which were easy to read; no more cookie-cutter shaped photographs. From now on, layouts would work together with the stories and not merely illustrate text. Whether manipulated chronologically or thematically, layouts in Mid-Week Pictorial let the photographs speak for themselves. An example of good layout for a picture story is "Model Prison has Comforts of

Home," by Gero of Black Star.[46] Another improvement was the use of advanced information graphics for such stories as "How Safe is the American Worker?" and "Upturn in Child Labor." A sense of reader involvement was created through the use of candid photographs. Color photographs were used on the cover to boost newsstand sales.

Nudity and sensationalism helped spice the news. In a November 18, 1936 feature, "The Strip Tease Goes High Hat," staff photographer Nelson took two series of eight photographs showing a strip tease act. A page entitled "The Freaks Are Always With Us" contained a ridiculous photograph of a huge woman, "Titania," on the runningboard of a dangerously tilting car; the "Human Hairpin" and a 29-inch dwarf were running to help her.[47] For readers interested in the grotesque, the magazine ran, "Ten Seconds Before Death," a series of photographs of people immediately before their execution by cyanide gas, hanging, the axe, and the electric chair. It included a four-shot sequence of a Cuban revolutionary, propped against a wall, as he "is riddled by a firing squad."[48]

While owned by The New York Times Company, Mid-Week Pictorial kept sensationalism to a minimum. After it sale to Bourjaily, it began to publish an amount similar to what other picture magazines would later publish. In its early years, Life used sex and gruesome pictures displaying slaughter, executions, and strewn corpses to shock its readers and boost circulation.[49] A great deal of nude or seminude art was used in early picture magazines, and critics complained that Life in its early years used every known device to display the nude female figure without printing pictures of unabashedly naked women.[50]

Despite the innovations of staff photographers and photo essays, Mid-Week Pictorial was struggling. Various signs pointed to its demise. The format became smaller as its dimensions were reduced. The number of pages decreased during the four months under Bourjaily from 64 to 48 to 40 to 32 pages. Advertising was minimum, usually only three pages. Contests and crossword puzzles made their reappearance, while at the same time, photo essays became more infrequent. An announcement by Bourjaily to subscribers appeared in the February 10, 1937 issue:

> We purchased Mid-Week Pictorial because we cherished an ideal which we wished to have reflected in such a magazine. At that time there was no other picture magazine in America, and pictorial presentation of news seemed the most neglected field in periodical publication.
>
> Perhaps, unwisely, we felt that we could publish Mid-Week Pictorial while developing our ideas, until we were ready for the final transformation. This has proved a publishing impossibility. . . .[51]

The announcement continued, noting that publication was suspended for a few weeks or months to restyle it in a new dress and format. Publication, however, never resumed.

Mid-Week Pictorial failed just as the heavily promoted Life magazine was selling a million copies. Perhaps the magazine failed for lack of financing--both Life and Look were backed by publishers who had money as well as staff talent. On the other hand, Monte Bourjaily may have lacked time to give the magazine proper form and substance. In addition to purchasing Mid-Week Pictorial, he also had bought Judge magazine in 1936. Time, Inc.'s purchase of the old Life had left Judge alone in the field of humor magazines. Bourjaily hoped to run its circulation up to 250,000 within the year,[52] but he left Judge in 1937 and went on to found Globe Syndicate later in the year. The best explanation

for Mid-Week Pictorial's demise seems to be that Bourjaily felt he had missed the market for picture and humor magazines. Rather than profit from publishing, it seems he decided to return to the syndicate business.

Conclusion

For many years, Mid-Week Pictorial was the country's only weekly magazine of news photographs. Its superior rotogravure reproduction allows the best viewing of World War I pictures and human interest pictures of the 1920s and early 1930s. For major news events, Mid-Week Pictorial serves as the magazine of photographic record in a similar manner as the New York Times serves as the newspaper of historic record.

The magazine has made several important contributions to the development of pictorial journalism. It was a leader in rotogravure, which helped make photographs a staple of journalism. It was also a leader in reproduction of autochromes, the precusor of color reproduction so common today. With Mid-Week Pictorial we begin to see development of a picture language which tells stories with very little type. By hiring staff photographers, Bourjaily could get behind-the-scenes photographs. Imitating the German picture magazines, he increased the amount of candid photography and improved the layout. Careful design made the magazine visually attractive and easy to read. Mid-Week Pictorial, although only a regional publication of limited circulation, had adopted a photojournalistic format before Life, and it deserves recognition for its contributions to pictorial journalism.

Endnotes

[1]Theodore Peterson, Magazines in the Twentieth Century (Urbana: University of Illinois Press, 1964), p. 347.

[2]No previous study has been devoted solely to the description of Mid-Week Pictorial; only brief mention of the magazine may be found in photography texts, histories of journalism and in articles from mass media periodicals. These five distinguished publications make no mention of Mid-Week Pictorial or its role in American journalism: Edwin Emery and Michael C. Emery, The Press and America, 5th ed. (Englewood Cliffs: Prentice-Hall, 1984; Frank Luther Mott, American Journalism, 3rd ed. (New York: MacMillan Co., 1962); Beaumont Newhall, The History of Photography from 1839 to the Present Day, 5th ed. (New York: Museum of Modern Art, 1982); Helmut Gernsheim, A Concise History of Photography (London: Thames and Hudson, 1965); and John Tebbel, The American Magazine: A Compact History (New York: Hawthorn Books, 1969).

[3]Daniel D. Mich, "The Rise of Photo-Journalism in the United States," Journalism Quarterly 24 (September 1947): 205.

[4]These three publications treat Mid-Week Pictorial in only one sentence concerning its failure after sale by the New York Times: Stanley E. Kalish and Clifton C. Edom, Picture Editing (New York: Rinehart, 1951), p. 9; Sidney Kobre, Development of American Journalism (Dubuque: Wm. C. Brown Co., 1969), p. 724; and James Playstead Wood, Magazines in the United States (New York: Ronald Press, 1956), p. 215.

[5]Kenneth Kobre, Photojournalism: The Professionals' Approach (Boston: Focal Press, 1980), p. 8.

[6]Kalish and Edom, Picture Editing, p. 6.

[7]Kobre, Photojournalism, p. 15.

[8]Laura Vitray, John Mills Jr., and Roscoe Ellard, Pictorial Journalism (New York: McGraw-Hill, 1939), p. 361.

[9]Mott, American Journalism, p. 644.

[10]Several authors write that the Times introduced rotogravure to the United States in 1914; see, for example, Meyer Berger, The Story of the New York Times: 1851-1951 (New York: Simon and Schuster, 1951), p. 207; Elmer Davis, History of The New York Times, 1851-1921 (New York: The New York Times, 1921), p. 329; Kobre, Photojournalism, p. 15; and Kalish and Edom, Picture Editing, p. 5. In "The Photograph in Print," however, Schuneman writes that the Times published a pictorial section on January 22, 1905 which "appeared to have been printed by the rotogravure process, as evidenced by examination of the publisher's files" (p. 199). He writes that it may have been published outside of the Times' plant. Regardless whether or not 1914 marked the first

rotogravure publication in the United States, it certainly was the beginning of roto's popularity.

[11]Kalish and Edom, Picture Editing, p. 6.

[12]Desmond, Windows on the World, p. 326.

[13]Advertisement, New York Times, 9 September 1914, p. 4.

[14]Peterson, Magazines in the Twentieth Century, p. 133.

[15]Mott, American Journalism, p. 684.

[16]William M. Schuyler, ed., The Life and Letters of George Washington Ochs-Oakes (New York: private printing, 1933), p. 40.

[17]Ibid., p. 41.

[18]Circulation figures for Mid-Week Pictorial for the period 1914-1918 are not available. In N. W. Ayer and Son, American Newspaper Annual & Directory (Philadelphia: N. W. Ayer and Son), circulation for 1919 was an estimated 70,000. For the years 1920, 1921, and 1922 circulation was an estimated 45,000. No circulation figure was available for 1923. George Ochs, however, claims that when he left the magazine (1923), it had a circulation in excess of 70,000, and Ayer reports the circulation in 1924 as 77,653. Audit Bureau of Circulation figures only begin in 1925. It seems reasonable to assume a circulation of between 45,000 and 70,000 for the years 1915-1923 as high reader interest was known to exist during the war.

[19]Schuyler, The Life and Letters, p. 41.

[20]Announcement, Mid-Week Pictorial, December 26, 1918, p. 24.

[21]Desmond, Windows on the World, p. 520.

[22]Mott, American Journalism, p. 684.

[23]Desmond, Windows on the World, p. 524.

[24]Ibid., p. 231.

[25]Ayer and Son, American Newspaper Annual & Directory, 1925-1937.

[26]Vitray, Mills, and Roscoe, Pictorial Journalism, p. 354.

[27]Mott, American History, p. 685.

[28]George W. Ochs was in charge of Mid-Week Pictorial from 1915 until 1923, and Charles M. Graves is listed as editor for 1926 in Ayer and Sons' American Newspaper Annual & Directory for 1927. Ayer and Sons' directory for the years 1926, 1925, and 1924 were not available, so it cannot be determined who, if anyone, was in charge of the magazine from 1923 until 1926.

[29]Obituary, New York Times, December 27, 1952, p. 9.

[30]Kobre, Photojournalism, p. 30.

[31]Schunemann, "The Photograph in Print," p. 340.

[32]Berger, The Story of The New York Times 1881-1951, p. 408.

[33]Mott, American Journalism, p. 683.

[34]Peterson, Magazines in the Twentieth Century, p. 346.

[35]Mich, "The Rise of Photojournalism," p. 205.

[36]Edwards, "One Every Minute," p. 22.

[37]Ibid., p. 19.

[38]Berger, The Story of The New York Times 1881-1951, p. 422.

[39]Ibid.

[40]"Cross Currents," Mid-Week Pictorial, 10 October 1936, p. 1

[41]"The Current Fad for Picture Mags," p. 20.

[42]Newhall, The History of Photography, p. 260.

[43]Mid-Week Pictorial , 6 January 1937, pp. 9-11.

[44]Mid-Week Pictorial, 30 December 1936, pp. 30-31.

[45]Mid-Week Pictorial, 10 October 1936, pp. 40-41.

[46]Mid-Week Pictorial, 9 December 1936, pp. 13-15.

[47]Mid-Week Pictorial, 24 October 1936, p. 41.

[48]Mid-Week Pictorial, 18 November 1936, p. 14.

[49]Wood, Magazines in the United States, p. 215.

[50]Tebbel, The American Magazine, p. 202.

[51]Mid-Week Pictorial, 10 February 1937, p. 1.

[52]Peterson, Magazines in the Twentieth Century, p. 348.